The Language of Disney Songs: A Formalistic Analysis

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Abstract

Researches have paid less attention to understanding the importance of literary elements in analytical writing. This situation has become one of the declining aspects for students who are supposed to learn beyond interpreting basic plot summary. The main purpose of this study is to employ formalistic approach to analyze the common literary elements found in the selected Disney songs, the song meaning conveyed to the intended audience, and the insights that can be derived from the meanings. 20 popular Disney songs are analyzed. The results reveal that the common literary elements including poetic patterns such as meter, stanza, and rhyme schemes found in the Disney song. Also, it is established that the poetic lines of the songs bear out imagery such as visual, auditory, tactile, and gustatory. Furthermore, figures of speech such as simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, allusion, pleonasm, anaphora, alliteration, epizeuxis, assonance, consonance, tricolon, polysyndeton, and asyndeton are used in the lines of the songs. Moreover, the meanings conveyed to intended audience and the insights drawn out from the selected Disney songs can be summarized as poetic patterns used for aesthetic, memorability and organization purposes, imagery to awaken sensory perceptions of the audience, tropes as a manner for analytical thinking and aesthetic satisfaction, and schemes as means of providing entertaining effects and emphasizing essentials. Hence, the result could be of help in amplifying the literary skills of the senior high school students on their literary-related subjects such as Philippine Literature and Creative Writing.

Keywords: English, language, Disney songs, figurative language, formalistic analysis, Philippines

1. **Introduction**

Studying literature has many significant benefits for students, especially in developing their analytical skills and understanding. Unfortunately, researches show that students have difficulty interpreting literary texts and writing interpretations beyond basic plot summary (Lewis & Ferretti, 2009).

In fact, in Turkey, among the 42 Turkish students in English Language Teaching (ELT) subject, difficulties in analyzing literary texts was conducted and findings revealed problems in understanding and interpreting literary texts such as understanding the relationship between the writer, themes of the literary piece, finding out, and interpreting figures of speech (Yavuz, 2014).

Further, another similar study shows that 73% of the 20 Indonesian participants have problems correctly associating the symbolisms with their corresponding representations and analyzing the type of figurative languages found in poems. More so, in Jordan, 140 participants were assessed to know their difficulty in analyzing poetry. The results show that 40 percent of the participants have a problem concerning rhetorical devices and speech figures. At the same time, 30 percent focuses on the inability to the meaningful interpretation of the poems, to comprehend the meaning of a poem, its theme, or even its subject, and 22.3 percent of them deals with the problems relating to language, rhythm, meter, form, symbolism, enjoyment, appreciation, and cultural representation (Salameh, 2012; & Sembiring, 2015).

In the Philippines, the study of Magulod (2018) that measures the literary analysis skills of 90 students enrolled in the Philippine Literature subject revealed a fair level of literary analysis skills, as evidenced by the grand mean of 2.67 and a descriptive

interpretation of neutral. The data implied that the participants have not yet developed a high level of literary competence.

In Tagum City, Davao Del Norte, an explanatory sequential research study identified the students' weakness in analyzing Visayan poems. Based on the result, the level of students' higher-order thinking skills in generating analysis from the poems is 10.76 with the verbal description of poor. It was further revealed that students encountered problems in the open-ended type of test, which involves identifying the connotative and denotative meaning, meaning of the symbols found in the poems, which may be difficult for the students to comprehend, and the poems' implication to the readers (Vallejo, 2019).

According to these results and other related literature, the researcher found a shortage of studies on the use of Disney songs as a literary form and a source which teachers may use in discussing poetry lessons. Further, corpus-based research about famous Disney songs is limited even though their songs and movies are popular. Juego (2020) reveals that a market study of Disney Company shows that among the 60 million internet users in the Philippines, 45 million are fans of Disney movies and songs. Moreover, the researcher finds a sense of urgency to conduct the study due to a situation that learners experience difficulty in understanding, analyzing and interpreting poems and even identifying the literary elements caused by complex literary pieces and possibly putting their learning of literary pieces, and literary elements at risk.

1.1 Purpose of the Study

The purpose of this qualitative study is to analyze the selected 20 Disney songs employing formalism based on the literary elements presented in the songs' lyrics. It also expands on understanding the meanings that can be taken from the songs' literary systems as well as the insights that can be taken from the meaning of the songs.

1.2 Research Questions

The following research questions are considered paramount to uncover the qualitative method employing formalist analysis of the selected Disney songs.
1. What are the literary elements found in Disney songs?
2. How do these songs convey meaning to their intended audience?
3. What insights can be drawn from the meanings of the songs?

2. Literature Review

To ensure objectivity in studying according to the purpose of this research paper, there are related works of literature that occupied prominence in the study.

2.1 Literary Language

Literary language appears more as a descriptive term that refers to creative writing with an acknowledged artistic value that contains either standard or non-standard texts like literary elements (Al-ameedi & Mayuuf, 2015).

More so, Smith (2018) explains that literary elements are the skeletal frameworks found within every literary piece. He furthered that writers value the elemental factors that make the piece engaging and vivid for the readers.

2.2 Formalistic Analysis

Formalist analysis emphasizes the autonomous nature of literature. Works of art should not be seen as reflective of life. It isolates literary works and defines their formal properties. It searches for the devices that bring literariness to literary texts. The essence of literature is not as important as the form which is seen as the source of beauty and artfulness (Guerin, Labor, Morgan, Reesman, & Willingham, 1992).

Lastly, Guerin, et al. (1992) in *A Handbook of Critical Approaches to Literature* indicate that a positive point of this observation as a close reading is the way formalists analyze a literary work in the sense that they commence with a feeling to the words of the text and all their denotative and connotative values and implications. In retrospect, he further notes that internal connections slowly reveal a form.

2.3 Song

Researchers found that many songs have figurative meanings under the facts in the field, which are difficult to interpret by the listeners, who have less ability to interpret the meaning of figurative language. Although they do not understand the intentions which are conveyed by the singer, some of them still sing and like the song due to the acceptable beat or tone in the listeners' ears. This is because the songwriter does not always literally convey the meaning of the song, but it is implicitly expressed. To make the meaning more aesthetic, the songwriter will use certain ways that suit their style. One of those methods is using figurative language (Aryawan, Suarnajaya, & Swandana, 2019).

2.4 Related Studies

In a study by Obermeier, Menninghaus, von Koppenfels, Raettig, Schmidt-Kassow, Otterbein, & Kotz, (2013), metrical patterning, rhyme, and stanzas are frequently employed in poetry but also directed speech activities, plays, rites, and festive events. The study shows that poetic patterns impact aesthetic liking, emotional involvement, and affective valence attributions. In the study, participants listened to stanzas systematically modified concerning meter and rhyme and rated them. Both rhyme and regular meter led to enhanced aesthetic appreciation, higher intensity in processing, and more positively perceived and felt emotions. The findings clearly show that both features significantly contribute to the aesthetic and emotional perception of poetry and confirm assumptions about their impact on cognitive poetics.

In her quasi-experimental study among 299 Nigerian participants, Okeke (2017) shows that the strategy of exposure to figurative language significantly leads to enhanced achievement in reading comprehension more than the conventional method. Following discussion on findings, the educational implications of the study are posited and recommendations are made.

2.5 Theoretical Lens

In this study, the researcher employs the literary criticism under the formalism theory by Guerin (2005) as he explains that one aspect of a formalistic approach to poetry deals with unity. It does not rely on the author's context, the time when the work was written, or its historical context. More so, it is solely concerned with the 'text in itself', its language, uniqueness, and organization.

Further, he adds that this approach does not primarily seek a text's meaning, but the aesthetic functions found in the text and how these identified functions help to create an impact on the readers. Moreover, these functions are not only limited to external structural forms such as meter, stanza, and rhythmic schemes, but it also deals with imagery, and figurative languages used within the text.

In this study, imagery, figurative language, meter, rhythmic schemes that may contribute to the meaning of the Disney songs used as material sources are included.

Meter in this study deals with unaccented and accented beats of the Disney songs. This was the quality that determines the rate of the piece – whether it is slow or fast. It includes different patterns that can be found in a poem (iambic: unstressed syllable followed by a stressed syllable, and trochaic: stressed syllable followed by an unstressed syllable) and the functions of the rhyming pattern as an element of rhythm emphasizing a poetic beat such

as (ABAB, a classic type of rhyme scheme and often-used with interlocking rhymes; XAXA, a scheme where only the second and fourth line rhyme with each other; and AABB, this scheme divides a section of four lines into two rhymed couplets, each of which sounds kind of complete in itself). Further, another element is the stanza. It is used to describe the primary building block of a poem.

Next, the present study looks into the imagery, which is the name given to the elements in a poem that sparks the senses. The common types of imagery are visual, auditory, olfactory, gustatory, and tactile. Visual imagery appeals to the sense of sight, auditory imagery describes specific sounds, olfactory imagery describes a particular scent, and gustatory imagery pertains to the sense of taste, and tactile imagery appeals to the sense of touch.

The study also employs analysis of the figure of speech, which is defined as rhetorical devices achieving a special effect by using words distinctively. For this study, 18 figures of speech, including simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, allusion, and pleonasm anaphora, alliteration, epizeuxis, assonance, consonance, tricolon, polysyndeton, and asyndeton are used and analized. A simile is a rhetorical term used to designate the most elementary form of resemblances. Most similes are introduced by "like" or "as". Metaphor, on the other hand, leaves out "like" or "as" and implies a direct comparison, personification when you treat abstractions or inanimate objects as human. Synecdoche is a form of metaphor which mentions an important part that signifies the whole or a whole that signifies a single part. Next is metonymy which allows an object that is closely associated with an object or situation to stand for the thing itself. Hyperbole is a figure of speech that uses an exaggeration to evoke strong feelings. Irony is a figure of speech in which the real meaning is completely opposed to its professed or surface meaning. Paradox is a statement that the surface or obvious meaning of which seems to be illogical but it makes good sense upon closer examination. Allusion is known as a reference to some popular place, event, or person and it is not a comparison in the exact sense.

More so, anaphora is the repetition of the same groups of words at the beginning of successive clauses. Alliteration is the repetition of consonant sounds in adjacent words. Epizeuxis is the exact copying of a word, phrase or sentence of immediate repetition. Assonance is the repetition of similar vowel sounds. Consonance is a stylistic literary device identified by the repetition of identical or similar consonants in neighboring words whose vowel sounds are different. Tricolon is a figurative device with three parallel words, phrases, or clauses. Polysyndeton is a deliberate use of many conjunctions. Asyndeton is deliberate omission of conjunctions between clauses. Pleonasm is a semantically redundant expression. In the context of the present study, it serves as the linguistic frame of analysis in describing the physical elements found in the selected Disney's lyrical poems.

3. Methodology
3.1 Research Design

This is a qualitative design employing formalistic analysis. Qualitative research, according to Levitt et al. (2017), is an inductive design, in which the researcher generally explores meaning and insights in a given situation.

In addition, qualitative research design deals with non-numerical data in which the researcher seeks to interpret the meaning and make sense from these data that assist individuals in understanding life's event in society through the study of the identified population (Crossman, 2019). Further, this process supports a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation (Creswell, 2014).

In this study, the researcher used a qualitative descriptive method to analyze the literary elements of the selected Disney songs and how they make song meaning. According

to Sugiyono (2013), qualitative research methods are used to examine natural objects' conditions. In qualitative research, research is a crucial instrument. The technique of collecting data is combined with inductive analysis, and the results of qualitative research emphasize the meaning of generalization. Accordingly, the researcher utilized different literary frameworks for formalistic analysis to analyze and interpret the literary elements used in the selected Disney songs.

Through formalism, a researcher can show how the various parts of a work are welded together to make an organic whole. This approach examines a text as a self-contained object. Therefore, it does not concern itself with biographical information about the author, historical events outside of the story, mythological patterns, or psychoanalytical traits of the characters. Further, A formalist critic examines the form of the work as a whole, the form of each part of the text (the individual scenes and chapters), the characters, the settings, the tone, the point of view, the diction, and all other elements of the text which join to make it a single text. After analyzing each part, the critic then describes how they work together to give meaning (theme) to the text (Guerin, W., 2005).

In this study, it is found necessary to use this qualitative design employing formalistic analysis since this research aims to analyze the Disney songs' literary elements and how the elements contribute to giving meaning to the songs.

3.2 Research Material

The research materials for this study are the selected 20 Disney songs chosen based on the number of times they have been streamed on Spotify, according to the researchers in the United Kingdom (Huff, L., 2019). Moreover, according to Biber (1993), the book *Introducing Corpus-based Translation Studies* by Hu (2011) suggests that 10-50 corpora are sufficient for corpora analysis, especially if the corpora are in poetry.

The researcher chooses 20 Disney songs from selected top 50 Disney songs ranked by the number of times they have been streamed on Spotify. These include the following: *Let It Go, Beauty And The Beast, You'll Be In My Heart, Love Is An Open Door, A Whole New World, I See The Light, Almost There, Can You Feel The Love Tonight, You've Got A Friend In Me, Colors Of The Wind, When Will My Life Begin? Reflection, Go The Distance, At the Beginning, Touch the Sky, How Far I'll Go, Part of Your World, Into the Unknown, I'll Make a Man Out of You, and Some Things Never Change.*

3.3 Data Collection

In the conduct of the formalistic analysis of the selected Disney songs, the researcher was guided by specific steps:

First, the researcher secured the approval of the dean of the graduate school along with the permission of the UIC Research Ethics Committee (UIC-REC), then by program head of MAEd-English program, then through the researcher's thesis adviser, and, lastly, from the esteemed panelists who assessed and evaluated the entire process of this research paper. Second, the researcher obtained the lyrics of the selected 20 Disney songs from free and reliable websites and read them thoroughly, keeping in mind the inclusion and exclusion criteria for selecting the Disney songs. Third, in the corpora's analysis, a formalistic criticism to literature was used, which involved a close reading and analysis of the poem's literary elements focusing on poetic patterns, imagery, and figure of speech. Fourth, the debriefing and analysis of corpora. The next phase was to secure the accuracy and reliability of the data. The results that emerged from the experts' review were discussed and interpreted objectively. Also, a debriefer was employed to confirm the analysis, interpretation, and discussion. Lastly, for the conclusions and recommendations, the researcher wrote a conclusion about the poetry analysis results on the literary elements of a poem used in the selected Disney songs and formulated recommendations and suggestions.

3.4 Data Analysis

As Powell and Renner (2003) mention, qualitative data analysis for text or corpora from documents, reports, and any published written materials needs to be read, reread and reviewed for the purpose and focus of evaluation. To analyze the data, the information required for the study was categorized. For example, the themes or patterns that summarizes and brings meaning to the text were identified and organized into coherent categories.

To answer the first and second questions, which focus on the identification and description of the literary elements of Disney songs and their contribution in making the song meaningful, one framework under formalism literary theory is used which is the identification of the different literary elements discussed by Guerin (2005). Next, to answer the last question that concentrates on the insights gained from the meaning obtained from the analysis, insights were taken from the triangulation process made out from the different perspectives of the study's suitable participants. Furthermore, DS code, which stands for Disney Song is used as well as Arabic numerals from one to twenty in order to arrange the analysis results. Hence, in analyzing the text through a formalist perspective, all the personal prejudgments had been set aside. This idea was necessary to keep a balance between subjectivity and objectivity.

4. Results and Discussions

Table 1
Twenty Selected Disney Songs

Coding of Disney Songs	
Title of the Songs	**Codes**
Let It Go	**DS01**
Beauty And The Beast	**DS02**
You'll Be In My Heart	**DS03**
Love Is An Open Door	**DS04**
A Whole New World	**DS05**
I See the Light	**DS06**
Almost There	**DS07**
Can You Feel the Love Tonight?	**DS08**
You've Got A Friend In Me	**DS09**
Colors Of The Wind	**DS10**
When Will My Life Begin?	**DS11**
Reflection	**DS12**
Go the Distance	**DS13**
At the Beginning	**DS14**
Touch the Sky	**DS15**

How Far I'll Go	**DS16**
Part of Your World	**DS17**
Into The Unknown	**DS18**
I'll Make a Man Out of You	**DS19**
Some Things Never Change	**DS20**

Table 2

Literary Structures in Disney Songs

Literary Structures	CODE	Sample Lines
Iambic Meter	DS14	u / u / When -I -lost -hope u / u / How -far -I'll -go
	DS16	
Stanza	DS07	*This old town can slow you down (1)* *People taking the easy way (2)* *But I know exactly where I'm going (3)* *And getting closer, closer, every day (4)*
ABAB Rhyme Scheme	DS13	I have often dreamed, of a far off place (a) Where a hero's welcome, would be waiting for me (b) Where the crowds will cheer, when they see my face (a) And a voice keeps saying, "This is where I'm meant to be" (b)
	DS15	I will hear their every story (a) Take hold of my own dream (b) Be as strong as the seas are stormy (a) And proud as an eagle's scream (b)
XAXA Rhyme Scheme	DS07	This old town can slow you down (x) People taking the easy way (a) But I know exactly where I'm going (x) And getting closer, closer, every day(a)
	DS18	You're not a voice (x) You're just a ringing in my ear (a) And if I heard you, which I don't (x) I'm spoken for I fear (a)

AABB Rhyme Scheme	DS11	Tomorrow night the lights will appear (a) Just like they do on my birthday each year (a) What is it like out there where they glow? (b) Now that I'm older, mother might just let me go (b)
	DS18	Everyone I've ever loved is here within these walls (a) I'm sorry, secret siren, but I'm blocking out your calls (a) I've had my adventure, I don't need something new (b) I'm afraid of what I'm risking if I follow you (b)
Visual Imagery	DS17	*Look at this stuff, isn't it neat?*
	DS05	*A hundred thousand things to see*
Auditory Imagery	DS10	*And you'll never hear the wolf cry to the blue corn moon*
	DS15	*I will hear their every story*
Tactile Imagery	DS20	*Yes, the wind blows a little bit colder*
	DS15	*Chase the wind and touch the sky*
Gustatory Imagery	DS10	*Come taste the sun sweet berries of the Earth*
Simile	DS01	*I'll rise like the break of dawn*
	DS02	*Tale as old as time*
Metaphor	DS04	*Love is an open door!*
	DS14	*And life is a road that I wanna keep going*
Personification	DS03	*When destiny calls you*
	DS01	*The fears that once controlled me.*
Synecdoche	DS13	*Where the crowds will cheer* *When they see my face*
	DS20	*And I promise you the flag of Arendelle will always fly*

Metonymy	DS05	*Tell me, princess, now when did you last let your heart decide?*
	DS04	*All my life has been a series of doors in my face*
Hyperbole	DS12	*That if I were truly to be myself, I would break my family's heart*
	DS09	*And you're miles and miles from your nice warm bed*
Irony	DS12	*Why is my reflection someone I don't know?*
Paradox	DS03	*I know we're different but deep inside us* *We're not that different at all*
Allusion	DS20	*Peter Pumpkin just became fertilizer*
Pleonasm	DS05	*I can show you the world* *Shining, shimmering, splendid*
	DS10	*And we are connected to each other* *In a circle, in a hoop that never ends.*
Anaphora	DS06	*All those days watching from the windows* *All those years outside looking in* *All that time never even knowing*
	DS10	*Can you sing with all the voices of the mountains?* *Can you paint with all the colors of the wind?* *Can you paint with all the colors of the wind?*
Alliteration	DS17	*I've got gadgets and gizmos a-plenty* *I've got whozits and whatzits galore*
	DS08	*He's holding back, he's hiding*
Epizeuxis	DS07	*And I'm almost there, I'm almost there* *People gonna come here from everywhere* *And I'm almost there, I'm almost there*
	DS09	*Boy, you've got a friend in me* *Yeah, you've got a friend in me*
	DS05	*Indescribable feeling* *Soaring, tumbling, freewheeling*

Assonance	DS11	*Tomorrow night the lights will appear* *Just like they do on my birthday each year.*
Consonance	DS18	*I can hear you but I won't* *Some look for trouble while others don't*
	DS19	*Let's get down to business, to defeat the Huns* *Did they send me daughters, when I asked for sons?*
Tricolon	DS05	*Shining, shimmering, splendid*
	DS10	*Has a life, has a spirit, has a name*
Polysyndeton	DS05	*Or where to go* *Or say we're only dreaming*
	DS06	*And at last I see the light* *And it's like the sky is new* *And it's warm and real and bright* *And the world has somehow shifted*
Asyndeton	DS16	*But no one knows, how deep it goes*
	DS15	*I will ride, I will fly*

Results of this study conforms with what Brinks (2019) explains about literary elements that are essential for readers to better know and understand poetry. Writers utilize these elements as techniques to express their ideas and enhance their writings. In the analysis of the songs, several literary elements are identified, which include poetic patterns: meter, stanza, and rhyme schemes; different imagery such as the visual, auditory, tactile, and gustatory and common figure of speech which includes simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, allusion, anaphora, alliteration, epizeuxis, assonance, consonance, tricolon, polysyndeton, asyndeton, and pleonasm. All these elements help readers in comprehending and appreciating the songs.

Table 3
Meanings Conveyed to the Intended Audience

Literary Structures	Literary Tool/ Technique	CODE	Sample Lines	Meaning
Iambic	Making moody effect through using successive unstressed	**DS14**	u / u / When -I -lost -hope	The lines mean that the narrator of the song who is represented by the stressed syllable "'I" experiences losing hope as manifested in the second stressed syllable "hope". The sample line means that up to what point he/she will be able to reach if he/she starts the journey. This is

	and stressed syllables	**DS16**	u / u / How -far -I'll –go	manifested by the stressing the words "far" and "go".
Stanza	Conveying fluid thoughts and feelings through its organizations	**DS07**	*This old town can slow you down (1)* *People taking the easy way (2)* *But I know exactly where I'm going (3)* *And getting closer, closer, every day (4)*	The lines of the song mean that the speaker experienced a slow process of reaching her dreams because of several factors yet the speaker is already focused on his/her goals and therefore will do everything to reach them. The meaning above is manifested through the orderly placement of the lines, which starts with problematic issues in line 1 and 2 and then followed by the solutions or actions made visible in line 3 and 4.
ABAB Rhyme Scheme	This alternating pattern suggests dynamism.	**DS13**	I have often dreamed, of a far off **place (a)** Where a hero's welcome, would be waiting for **me (b)** Where the crowds will cheer, when they see my **face (a)** And a voice keeps saying, "This is where I'm meant to **be" (b)**	The rhyming pattern in the sample lines helps to create meaning which is reflected in the straightforward movement of every line. This is shown as each line narrates the speaker's scenario when he reaches his goal in the future. The rhyming pattern of the sample lines shows dynamism in the message it displays. The message focuses on the idea of listening to other's experiences and using them to grow beautifully regardless of the difficulties she may face in the journey. This is manifested as to how the rhyming words in every last line

		DS15		interconnect and became central ideas or metaphor of the poem.
			I will hear their every **story (a)** Take hold of my own **dream (b)** Be as strong as the seas are **stormy (a)** And proud as an eagle's **scream (b)**	
XAXA Rhyme Scheme	This form creates an effect that groups all four lines together into a long question-answer phrase.	DS07	This old town can slow you **down (x)** People taking the easy **way (a)** But I know exactly where I'm **going (x)** And getting closer, closer, every **day(a)**	The rhyming pattern of the sample lines shows a connection between the non-rhyme lines and the rhyme lines. This is displayed as the inquiry made by the non-rhyming lines such as "how the old town slowed her down?" and "what will she exactly do to reach her destination?" are answered by the rhyming lines such as "because people are taking the easy way" and "by doing your best slowly but in a constant way".

The rhyming pattern of the sample lines shows a connection between the non-rhyme lines and the rhyme lines. This is displayed as the inquiry made by the non-rhyming lines such as "if something is not a voice, then what it is?" and "why would I listen to the voice?" are answered by their next rhyming lines such as "you're just a ringing", and "for I fear". |
| | | DS18 | You're not a **voice (x)** You're just a ringing in my **ear (a)** And if I heard you, which I **don't (x)** I'm spoken for I **fear (a)** | |

AABB Rhyme Scheme	A pattern that creates a stable and strong connection setting up expectations that are instantly met and resolved.	**DS11**	Tomorrow night the lights will **appear (a)** Just like they do on my birthday each **year (a)** What is it like out there where they **glow? (b)** Now that I'm older, mother might just let me **go (b)**	The sample lines show that the speaker experiences a problem related to her freedom to roam the outside world. It, therefore, made the speaker expect that since she is now older, maybe her mother might let her go out for a while. This is manifested by how compact and stable the central ideas of the lines are with the use of the connected rhyming words such as "appear" "year", "glow", and "go".
		DS18	Everyone I've ever loved is here within these **walls (a)** I'm sorry, secret siren, but I'm blocking out your **calls (a)** I've had my adventure, I don't need something **new (b)** I'm afraid of what I'm risking if I follow **you (b)**	
Visual Imagery	Making sight sensory experience without external stimulus.	**DS17**	***Look*** *at this stuff, isn't it neat?*	The use of the sense of sight descriptive word "look" in order to show a direction or location as to where the "stuff" is placed is an indicator of visual imagery.
		DS05	*A hundred thousand things to* ***see***	The use of the word "see" to visually describe how the author gives an idea to the audience of how many things someone can see or look.
Auditory Imagery	Making hearing	**DS10**	*And you'll never* ***hear*** *the wolf cry to the blue corn moon*	The use of the word "hear" to show the readers that a sound is produced which in the context of the line is the "wolf

	sensory experience without external stimulus.			cry". This is a manifestation that the author used auditory imagery.
				The use of the word "hear" in order to provide the readers with a situation where they can use their ears is manifested by the use of the word "story". This is an externalization that the author used a sense of hearing.
		DS15	*I will **hear** their every story*	
Tactile Imagery	Making sensory experience of touch without external stimulus.	DS20	*Yes, the wind blows a little bit **colder***	The use of the word "colder" creates an imaginative situation connected to the lowering of the temperature and the author's use of the word "wind blows". This is an externalization that the author used a sense of touch.
				The use of the word "touch" is a direct usage of tactile imagery. The authors create a situation where the speaker of the song is reaching and thereby touching the sky.
		DS15	*Chase the wind and **touch** the sky*	
Gustatory Imagery	Making sensory experiences of taste without external stimulus.	DS10	*Come **taste** the sun **sweet** berries of the Earth*	The author's use of the word 'taste' and 'sweet' exemplified the sense of taste. The sample line allows the readers to create a picture in our mind about eating and almost imagine what the food referring to 'sun sweet berries' taste like.
		DS01	*I'll **rise** like the **break of dawn***	The author in the sample line uses "rise" to indirectly compare it with the word "break of dawn". Through this comparison, the speaker is making an act of starting a new beginning on her journey that nobody can stop her like how the sun appears in the day.

Simile	A figurative language that creates an indirect comparison of two things. It also creates an encouraging effect in the readers to analyze the concept being transferred.	**DS02**	***Tale as** old **as time***	The author in the sample line uses "as" in order to indirectly compare 'tale' with 'time'. The line means that there is a very old tale that still exists even during this time. This is done by the writer to bring out the dramatic nature of the message and invoke rich comparisons.
Metaphor	A figurative language that sharpens the readers' imagination and conveys a life-like quality of understanding through direct comparison of things.	**DS04**	***Love** is an **open door!***	There is metaphor in the sample line since the author involves a comparison of two things, "love" and "open door", with the absence of "like" or "as". More so, the word "love" shows its resemblance to another thing which is "an open door". This expresses an idea that love is directly and figuratively defined as for everyone. That many people can feel, appreciate, and value its presence since love has endless possibilities.
		DS14	*And **life** is a **road** …*	The sample line displays characteristics of metaphor because of the direct comparison of the word "life" to "road". The author intends to deliver a message that life is compared to a road or a journey because road is a tangible thing or place where people go.

Personification	A figurative language that is employed to offer a livable picture and an artistic and emotional significance by giving human attributes to inanimate things.	DS03	*When destiny calls you*	The use of the word "call" in order to describe the act made by an abstract thing "destiny" is a manifestation of personification. The author tries to deliver the meaning that the speaker's future is calling her in order to realize it.
		DS01	*The fear that once controlled me.*	The author's use of the word "fear" in the sample statement is an inanimate object that displays an act of controlling the character, which is a human aptitude. With this, the line is telling that the character behind this is dominated by a non-living object which is the character's fears.
Synecdoche	It emphasizes certain aspects of the whole by using its most important parts which can be used for simplification and brevity or poeticism and elaboration.	DS13	*Where the crowds will cheer When they see my face*	The word "crowds" is a whole-to-part synecdoche used to stand for a lesser or selected number of persons. The word "face" in the second line is a part-to-whole synecdoche because it emphasizes the being or the person, himself, having the narrative for which is a physical part of one's human body.
				The author's use of the word "flag" shows the characteristics of part-to-whole synecdoche. It means that the flag represents the entire country of Arendelle, the place where the characters of the song live.

		DS20	*And I promise you the **flag** of Arendelle will always fly*	
Metonymy	It substitutes a term closely associated with the word in mind and thereby giving analytical challenge to readers in associating thoughts.	**DS05**	*Tell me, princess, now when did you last let your **heart** decide?*	The author's use of the word "heart" is a metonymic representation for one's feelings. It, therefore, means when the princess will decide based on her feelings rather than what others dictate.
		DS04	*All my life has been a **series of doors** in my face*	The author's use of the words "series of doors" is a manifestation of metonymy which is an equivalent for problems and challenges. It means that line is giving a message that the speaker of the song had been experiencing challenges and problems all throughout her life.
Hyperbole	A figurative language uses emotion and attitude intensification.	**DS12**	*That if I were truly to be myself, I would break my family's heart*	The author's use of the phrase "break my family's heart" is an act of exaggeration. The breaking a family's heart which should not be taken literally but rather it implicitly means that breaking the expectations of your family.
		DS09	*And you're miles and miles from your nice warm bed*	The author's use of the phrase "miles and miles from" is a manifestation of hyperbolic effect. The miles and miles away is an exaggeration of being far from your home or from your family.

Irony	It is used to show contradictory statements in a non-literal way to express creativity.	**DS12**	*Why is my reflection someone I don't know?*	The author's syntactic choice displays contrasting ideas which are "my reflection" and "I don't know" and thereby manifest a situational ironic effect. The author tries to deliver a message that sometimes we find it hard to understand who we really are due to some existential crisis that we might be experiencing.
Paradox	It contains real contrasting ideas with an underlying truth for analytical and creative effect.	**DS03**	*I know we're different but deep inside us We're not that different at all*	The beginning statement "I know we're different" is self-contradictory to the latter statement "We're not that different at all". This demonstrates paradox since the beginning statement talks about our individual differences as living creatures, but suddenly in the latter statement, it appears to contradict itself by stating that we are almost the same. Hence, the line could mean that we may differ in race, culture, belief or tradition, but we are all human beings, and we need each other in order to grow.
Allusion	It is used to give analytical and decorative appeal to the readers by using known character references into its literary piece.	**DS20**	***Peter Pumpkin** just became fertilizer*	The words "Peter Pumpkin" is an allusion from the 1825-published English language nursery rhyme, *Peter Peter Pumpkin Eater.* Based on the context of the song, Peter Pumpkin, a pumpkin made character, decomposes through time.

Pleonasm	A figurative language that uses repetitive synonymous words for clarity effect.	**DS05**	*I can show you the world* **Shining, shimmering**, *splendid*	The author's use of the synonymous words 'shining and shimmering' is a manifestation of pleonasm. The words are relatedly synonymous with each other but they are used to give emphasis on the beauty of the wonders of the world. The author's use of the words 'circle' and 'hoop' are relatedly synonymous with each other but they are used to describe the cycle of life. Therefore, it displays the characteristics of pleonasm.
		DS10	*And we are connected to each other In a* **circle,** *in a* **hoop** *that never ends.*	
Anaphora	Creating emphasis effect by repeating words or sequence of words at the beginning of successive clauses, phrases, or sentences.	**DS06**	***All*** *those days watching from the windows* ***All*** *those years outside looking in* ***All*** *that time never even knowing*	The author's use of the word "all" all throughout the beginning of each line is an indication of anaphoric effect. Through this technique, a message of emphasizing the speaker's past sad experiences was displayed. The author's use of the words "can you" is an attestation of anaphora. The repetitive words help frame the meaning that focuses on the speaker's challenge to a person on what nature really needs right now.
		DS10	***Can you*** *sing with all the voices of the mountains?* ***Can you*** *paint with all the colors of the wind?* ***Can you*** *paint with all the colors of the wind?*	

Alliteration	It is the use of the repetitive initial letter sounds to grab people's attention.	**DS17**	*I've got **g**adgets and **g**izmos a-plenty* *I've got **wh**ozits and **wh**atzits galore*	The repetition of the sounds of the letter "g" in the first line and the letter "w" and "h" in the second line is a manifestation of alliterative form. Through this technique, it gives readers entertainment factor that can make them continue reading and singing the song. It also emphasizes the subjects of each line, making us know that "gadgets", "gizmos, "whozits", and "whatzits" are the central topics of the lines. The constant use of the letter "h" in the line depicts the characteristics of alliteration. The strategy gives the readers romantic and introspective tone.
		DS08	***H**e's **h**olding back, he's **h**iding*	
Epizeuxis	It is the repetition of a word or phrase in immediate succession for elaboration, emphasis, and emotion intensification.	**DS07**	*And **I'm almost there**, **I'm almost there*** *People gonna come here from everywhere* *And **I'm almost there**, **I'm almost there***	The author's repetitive use of the phrase "I'm almost there" in the second and third line is a manifestation of epizeuxis. Through this technique, the meaning of the lines is emphasized, and the entertaining effect is realized. Based on the context of the song, the meaning could be that the speaker is almost or near to her destination or goal, which is represented by the word "there". The author's repetitive use of the line "you've got a friend in me" is an indication of epizeuxis. It emphasizes the central idea, that means the speaker will always be a friend who helps and supports his other friend no matter what happens.

		DS09	*Boy, **you've got a friend in me** Yeah, **you've got a friend in me***	
Assonance	It is a literary tool that uses repetition of the sound of a vowel or diphthong that accelerates the musical and entertaining effects in the poems.	**DS05**	*Indescribable feeling Soaring, tumbling, freewheeling*	The repetition of the vowel sounds such as "i", and "ee" all throughout the lines are indications of assonance. This pattern helps to make the pleasurable effect for the readers of the line, thus giving entertainment.
		DS11	*Tomorrow night the lights will appear Just like they do on my birthday each year.*	The repetition of the diphthong "ea" and "I" in the two lines manifests the characteristics of assonance. The technique helps to create a musical effect of the line that can make the audience read it aloud.
Consonance	It is the repetition of identical or similar consonants in neighboring words with the purpose of reiterating the significance of an idea or theme.	**DS18**	*I can hear you but I won't Some look for trouble while others don't*	The repetition of the consonant sounds, which is "n't" manifests the consonance form. Through this literary tool, the idea of speaker's resistance to external problems, the central idea of the lines, is emphasized because of the repetitive sounds found in words "won't" and "don't". The repetitive use of the consonant sounds "s" all throughout the lines is an indication of consonance. The repetition helps to emphasize the main idea of who and how to defeat the enemies as the words "business", "Huns", "daughters", and "sons" in which the consonance is used are the central subjects of the sample lines.

		DS19	*Let's get down to business, to defeat the Huns* *Did they send me daughters, when I asked for sons?*	
Tricolon	Using a series of three words, phrases or sentences that are parallel in structure for a wittier, memorable and entertaining effect.	DS05	*Shining, shimmering, splendid*	The use of three adjectives in full succession is a manifestation of tricolon form. This technique provides a witty and memorable style of describing how the world looks like.
		DS10	*Has a life, has a spirit, has a name*	The author's style to use three phrases following the pattern of "has" plus a "noun" or subject is an indication of another tricolon. These descriptions are effectively used to frame the meaning of giving importance to everything in the world regardless of being a living or a non-living thing.
Polysynde-ton	Using several coordinating conjunctions in succession in order to achieve an artistic effect and giving the reader a sense of being overwhelmed	DS05	*Or where to go* *Or say we're only dreaming*	The use of two "or" which is counted as many is an indication of polysyndeton. This literary tool in use gives a listing of options that the speaker can choose from. This also gives the readers an artistic and emotional appeal because of the sounds produced by the repeating "or" in each line.
		DS06	*And at last I see the light* *And it's like the sky is new* *And it's warm and real and bright*	The use of the conjunction "and" in each line shows polysyndeton effect or form. The tool displays an overwhelming sense or effect to the readers out of the lists of experiences they encountered that represented in each line.

			And the world has somehow shifted	
Asyndeton	It is the omission of one or several conjunctions from a series of related clauses for emphasis effect.	**DS16**	*But no one knows, how deep it goes*	The two phrases in the sample line are divided with a comma and thereby manifesting the characteristics of asyndeton. The line can make sense if we use the subordinating conjunction "as" as a replacement for the comma. But asyndeton was used in order to display a more direct message on the central issue of the sample line, which is the deepness of the journey represented by the word "it". The sample uses a comma instead of the conjunction "and" that is an indication of asyndeton usage. The strategy employed by the author provides the readers with the emphasis of the central idea of the line, which is the speaker's future actions. This is shown through the use of the words "ride" and "fly".
		DS15	*I will ride, I will fly*	

The results agree on the study made by Gateway (2019) that poetic pattern is an important feature in creating songs. It is where the future of a song lies, the writers' creativity and continuity to use accurate poetic patterns in a literary piece. It adds that it is the writer's purpose as to what output will a certain song become. Furthermore, poetic patterns are significant by interplaying the syllabications, meter, rhyme schemes, and beats of the written words.

Furthermore, this study also accepts the statement of Abbas (2015) as he indicates that this type of imagery enables listeners to get the author's message across using a vivid and compelling language-imagery described as tasting with the mind's tongue.

Table 3

Insights Drawn from the Meaning of the Songs

Themes	Thematic Statements
Poetic Patterns for Aesthetic, Memorability and Organization Purposes.	• Poetic pattern as a product of creativity. • Poetic patterns as a form of remembering concepts. • Using poetic patterns to group and link ideas.
Imagery for Awakening Sensory Perceptions of the Audience.	• Using descriptors to make vivid scenarios • Building the audience's imagination
Tropes for Analytical Thinking and Aesthetic Satisfaction	• Showcasing deeper associations of concepts • Giving artistic impressions
Schemes for Entertaining Effect and Emphasizing Essentials	• Schemes as means for entertainment • Schemes as a means to highlight ideas

Farnen (2020) supports the results of this study highlighting that poems employ poetic patterns because aside from making it enjoyable to the listeners, the ideas will be easy to remember during recitation. Lastly, Girik Allo (2017) also corroborates that this group of speeches denote a deeper understanding of its statement and evokes psychological reaction on the part of the reader.

5. Implications, Conclusions, and Recommendation
5.1 Conclusion

With its dominant influence on the youth nowadays, studying Disney songs made me realized many things. First, Disney songs used in animated movies have become popular to many people and in many walks of life. While the young viewers enjoy the catchy songs and their colorful animations, the adult viewers also partake interest in the higher value and other forms of subtexts and lyrics that the entire movie could offer to them. Further, I learned how creative are the songwriters of Disney company.

Lastly, I also learned that Disney songs are not just all about creating exciting musical scores to catch people's attention. You could only understand better messages when you repeatedly listen to it and go into every detail.

5.2 Implications of the Study
For Teaching Practice

With these results found in Disney's superb creativity that affected many listeners and viewers around the world, the following implications can be made from it:

1. The study can help the learners to enhance their understanding of the structures, especially in songs which therefore their results will be utilized to teach topics where they can be used as examples specifically in language, literature and related subjects in high school and college.
2. Identifying literary elements through the use of formalist literary criticism is not enough in order to help learners become analytical; they should be guided too to understand how these elements work to create meanings. Thus, it can be used as a

reference to teach formalist literary criticism to improve the analytical and writing skills of the students.

3. Teachers can also use the insights that were gained in the study not only to learn about identifying literary elements that constitute in the selected Disney songs in this study, but also to teach valuable lessons or to learn for their emotional growth and analytical development.

For Future Research

As the researcher of this study, I would recommend that the scholars who may want to pursue this understating about songs to discover how the Disney songs' structures may be used as a strategy in teaching English language, literature, and grammar. Language teachers may use these unearthed analyses of the Disney songs' structures and meanings as one of the activities in developing the students' communicative and literary competence. More specifically, I recommend that the Department of Education should consider the analysis of songs as one of the integrated skills in the K-12 program. They may develop program design integrating the learning competencies of the K-12 Program using popular songs, which could uplift the learners' interest.

Further, since I only scrutinized the selected 20 Disney songs structurally, I would recommend that the syntactic features could be studied deeper using the complex syntactic theories or discourse analysis processes formulated by prominent linguists in the world.

Furthermore, the top 20 Disney songs, which served as the corpora of the study do not represent the general population of all Disney songs. I would also recommend that the number of corpora should be increased or the genre should be changed by selecting other popular songs which are currently sung by the same generation of the learners.

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